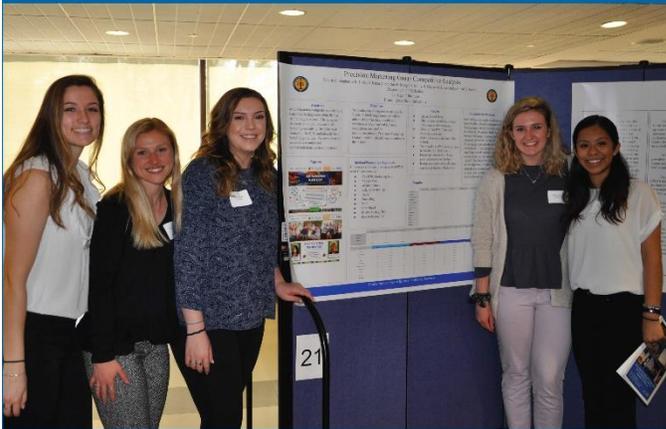




Framingham
State University

Thursday, May 7, 2020

9TH ANNUAL CELTSS STUDENT CONFERENCE FOR RESEARCH AND CREATIVE PRACTICE



This event is sponsored by the Center for Excellence in Learning, Teaching, Scholarship and Service, the Office of Academic Affairs and the Department of Fashion Design and Retailing.

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*Center for Excellence in Learning,
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Welcome to Framingham State University's Ninth Annual Student Conference for Research and Creative Practice!

Today marks our ninth celebration of student scholarly work and faculty support. As students, you have undertaken a special initiative to understand something deeply, working together with your faculty who have shared their expertise and guidance with you. They have done so because they care about you and believe in your future success. The steps you have taken to get to today's presentation will open many doors for you as you move into your professions and careers. Your work, and future work, will improve life for others in multiple ways—improving healthcare; enlivening the arts; creating new strategies for people to understand their own behavior and that of others; enabling businesses to thrive; teaching people of all ages; caring for the planet; and making discoveries in the sciences that make a difference. Keep learning. Keep working. Thank your professors, and continue to expect a lot of yourselves. This is a significant moment. **We are proud of you. Congratulations!**

To Steven Cok, Phoebe Lin, Rongbing Liu, Virginia Noon, Cara Pina, Sandra Rahman, Lina Rincón and our faculty who serve the university through the Center for Excellence in Learning, Teaching, Scholarship and Service, thank you for your hard work and success in making this event happen. Great work! To our faculty who have mentored these students who are here today, what a community you have created! Clearly, it is something to celebrate. Thank you!

Ellen Zimmerman, Ph.D.

Interim Provost and Vice President for Academic Affairs

Student Presentations Alphabetically by Class/Major

Art History

[Diana Azen](#)
[Paul Bows](#)
[Kayla Dabney](#)
[Paris DeMello](#)
[Erica Doiron](#)
[Haley Donahue](#)
[Eli Go](#)
[Kelsi MacDonald](#)
[Cassia Maguire](#)
[Brianna Medina](#)
[Ariah Miller](#)
[Alivia Pimental](#)
[Ricky Stephen](#)
[Isaac Vu](#)
[Sarah Wheeler](#)

Business/IT

[Matt Dumond](#)
[Lucas Lemos](#)
[Kennedy Waruhiu](#)

Elementary Education and Geography

[Andrea Thurlow](#)

Environmental Science and Policy

[Rose Determan](#)
[Evan Prasky](#)

Fashion Design

[Keighley Card](#)
[Sarah Cotto](#)
[Beatrice Donoghue](#)
[Kevin Follis](#)
[Kezia Hamer Miller](#)
[April Lemy](#)
[Santiago Lopez Caicedo](#)
[Hannah Nesbitt](#)
[Sam Ross](#)
[John Sabino](#)
[Kara Swanson](#)
[Jenna Wooldridge](#)
[Sammi Young](#)
[Anny Zapata Mejias](#)
[Jordan Zona](#)

Fashion Merchandising

[Meghan Bell](#)
[Tayah DuBois](#)
[Christina Kamara](#)

Fashion Merchandising: Planning, Policies & Implementation

[Nancy Amankwah](#)
[CJ Fraser](#)
[Ashley Mcsweeney](#)
[Rosalyn Palanukorn](#)
[Hassan Rabbani](#)
[Sam Ravesi](#)
[Sarah Shaughnessey](#)

History

[Chase Gensler](#)

Psychology

[Lauren Ianni](#)

Undergraduate Titles and Abstracts

Art History

“Because monetary value has been traditionally seen in established white-male artists, investors and collectors prize their work, which results in ever-higher prices. And because women artists and artists of color have generally had difficulty getting a foothold in the art market, their work continues to languish....Women artists, artists of color, and LGBTQ artists bump up against a “glass ceiling” in terms of monographs, solo shows, and museum acquisitions, and that depresses the perceived value of their work.”

Jeff Ignatius, “‘Being Angry Is a Great Place to Start:’ The Guerrilla Girls, January 18 at Augustana College,” River Cities’ Reader. January 5, 2017.

<https://www.rcreader.com/art/guerrilla-girls-being-angry-is-a-great-place-to-start>

Using this quote as a starting point, each student in ARTH 383: Contemporary Art History chose an artist to research and present to the class. Artists included work in a variety of media from painting and sculpture to installation and performance and represent different races, gender, and sexual orientation. This assignment seeks to correct inequalities in the contemporary art history survey class by allowing students to have a voice about whom they study and increase inclusivity in the discipline and the classroom.

Diana Azen (Artist: Cobo Fusco)	<i>Sponsor: Erika Schneider</i>
Paul Bows (Artist: Brenna Youngblood)	<i>Sponsor: Erika Schneider</i>
Kayla Dabney (Artist: Julie Buffalohead)	<i>Sponsor: Erika Schneider</i>
Paris DeMello (Artist: Herve Telemaque)	<i>Sponsor: Erika Schneider</i>
Erica Doiron (Artist: Theaster Gates)	<i>Sponsor: Erika Schneider</i>
Eli Go (Artist: Benjamin Patterson)	<i>Sponsor: Erika Schneider</i>
Kelsi MacDonald (Artist: Zanele Muholi)	<i>Sponsor: Erika Schneider</i>
Cassia Maguire (Artist: Raphael Montañez Ortiz)	<i>Sponsor: Erika Schneider</i>
Brianna Medina (Artist: Marion Estes)	<i>Sponsor: Erika Schneider</i>
Ariah Miller (Artist: Akio Takamori)	<i>Sponsor: Erika Schneider</i>
Alivia Pimental (Artist: Daniel Lind Ramos)	<i>Sponsor: Erika Schneider</i>
Ricky Stephen (Artist: Titus Kaphar)	<i>Sponsor: Erika Schneider</i>
Isaac Vu (Artist: Xing Xin)	<i>Sponsor: Erika Schneider</i>
Sarah Wheeler (Artist: Melvin Edwards)	<i>Sponsor: Erika Schneider</i>

Haley Donahue

Sponsor: Yumi Park

[Prison Art and Prison Industry: Art and Social Values](#)

For my presentation, I plan to analyze the photographic work of Keith Calhoun and Chandra McCormick. Focusing on their work with the Angola state prison in Louisiana. As well as their photographic work I will juxtapose it with art made by inmates inside the Angola prison. My theme is Prison art and the prison industrial complex. I plan to talk about the social value of witnessing inmates in prison and their life as well as the aspect of slavery. I then plan to talk about the art created by inmates and how we view creators, and who can be an artist.

Business

Matt Dumond, Lucas Lemos, Kennedy Waruhiu

Sponsor: Karen Druffel

Do the Words Used in Permission Inquiries Affect Whether a User Chooses to Allow or Deny Access?

Whether students interact with a computer, a smartphone, a tablet, or any device there is a very good chance they will be probed for further data access by a permission inquiry. If the user would like to use the full capability of the app or program they will need to allow that media to gain access to further data regarding the user. When people download an antivirus software for example, they must allow the antivirus software to conduct certain operations. This in turn requires additional parameters which can only be granted through the users permission. When an application or program requests permission from an individual to gain access to their devices, students may react differently to how the question is being asked. We will conduct a survey asking undergraduate students at a public university in New England how they react when they have to answer particularly worded security questions in certain situations. Samples of common security questions will be provided and the students will be tasked with deciding whether or not they would allow or deny access. We will then use the surveys to determine what words or phrases inspire the user to deny or allow permission in certain situations.

Elementary Education and Geography

Andrea Thurlow

Sponsor: Kelly Kolodny

[Exploring Geography Education in Massachusetts Elementary Schools](#)

This study explores the role of geography education in Massachusetts public elementary schools. It begins by introducing the subject of geography, and then examining the history of it in education in the United States. It includes a present-day analysis of the 2003 and 2018 Massachusetts History and Social Science Frameworks which Massachusetts public schools use to shape and form their geography units. This is followed by data analysis from a survey created for current Massachusetts elementary school teachers to describe how geography is taught in their classrooms and to give

their opinions on how it is viewed in their schools. Lastly, this thesis includes sample lesson plans for each grade, kindergarten through fifth grade, that focuses on making geography lessons an authentic experience by using project and performance-based assessments. This paper is intended to help future educators learn the importance of geography in elementary schools by examining the past and current position of it in education and providing examples of ways to showcase that importance in future classrooms.

Environmental Science and Policy

Rose Determan

Sponsors: Lawrence McKenna and Jeffrey White

[Quantile Regression Shows Sustained Peak Concentrations of Chlorophyll-a in the Charles River, MA](#)

This study examines chlorophyll-a concentrations in the Charles River from 1996 to 2019 with the goal of understanding the extent of harmful algal blooms (HABs) and any declines that have occurred in concentrations. Chlorophyll-a is used as an indicator of eutrophication ($>10 \mu\text{g/L}$) which is a condition that impairs aquatic organisms and human recreation in the river. Policy changes and reporting have focused on reducing phosphorus input with the goal of reducing HABs. A linear model predicts a decline of $5 \pm 4 \mu\text{g/L}$ (99.5% CI) of chlorophyll-a between 1996 and 2019. Using quantile regression, chlorophyll-a concentrations have declined for the majority of the data, but the top five percentiles of concentrations have not improved in a statistically significant manner.

Evan Prasky

Sponsors: Lawrence McKenna and Jeffrey White

[Soil Phosphate Has Little Effect on the Growth of Hemp \(*Cannabis sativa* cv. Cherry Wine\)](#)

C. sativa like all plants requires phosphate for growth and reproduction. This macronutrient is an essential indicator of how well a plant will grow and reproduce throughout its life cycle. Increased phosphate however can disrupt the biogeochemical process involved with nutrient cycling and inhibit *C. sativa*'s overall fitness. In this study, *C. sativa*'s growth is insensitive to less than 32-fold soil phosphate concentrations. In this study, it is suggested that *C. sativa* reached sexual maturity quicker with the addition of more phosphate.

Fashion Design

FASH 487 Apparel Design Portfolio (Capstone course)

A capstone experience to organize and present design work created in the Apparel Design concentration and to produce a portfolio appropriate for obtaining a professional position in the apparel industry. Students develop a portfolio to demonstrate knowledge and skills in a variety of garment categories; hand and digital illustration; technical sketching techniques; and original full-scale garments. Ideas are assembled in a professional format by integrating the components of design, fabric, and end use.

[Keighley Card](#)

Sponsor: Laura Kane

Apparel Designer Statement

I design elegant, theatrical garments inspired by nature. The theme of my portfolio is floral with a twist of fantasy. I like to design using bright pastel colors, asymmetry, nature inspired silhouettes, and fabric manipulation. As a designer, it is important to me that my pieces all be unique, bold, and versatile. I believe that comfort and functionality of clothing matters just as much as the design.

[Sarah Cotto](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer I am driven to create comfortable, fashionable winter wear for women and young adults who find it hard to dress up when the weather gets too cold. My senior collection was inspired by nature with a boho whimsical feel to it. Using darker, neutral tones I design vibrant eye catching garments that can be worn for a variety of different occasions.

[Beatrice Donoghue](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer and a runner, my design process is largely focused on the functional aspects of clothing design. My designs include many functional details like pockets, snaps, and ventilation. Using pastel colors, polyurethane vinyl, and face mask accessories, this collection emphasizes the impact of human pollution on our planet and the hope for change.

[Kevin Follis](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer I draw inspiration from many different sources, including pop culture, music, dance and color. I am driven by the idea of the fantasy that comes along with fashion. As a designer the most important thing to me is being able to express myself while also establishing a connection with those who are wearing or viewing my garments. I strive to use my design creativity as a means of entertainment.

[Kezia Hamer Miller](#)

Sponsor: Laura Kane

Apparel Designer Statement

I design for the working women and men who go from work to night life. As a designer it is important to show that there is more than one body type, therefore I aim to design for women who are curvy and want to embrace all curves big and small. My menswear designs are focused on high fashion and elevated streetwear. City life inspires me to create clothing that can translate easily from daywear to nightlife.

[April Lemy](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer I want my clothes to make women feel sexy and sophisticated at the same time. I want them to feel like they are bosses and feel confident in themselves. The theme for my collection is evolution, personified through the motif of a butterfly emerging from its cocoon. The butterfly's transformation represents my journey of becoming the best version of myself.

[Santiago Lopez Caicedo](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer, I strive to create one of a kind garments using modern draping and patterning techniques. I have a passion for the avant-garde world from which I draw a lot of inspiration. I incorporate unique and sophisticated design ideas into each of my garments using clean and sharp silhouettes to create modern yet timeless looks. With every garment, I hope to create a sense of fantasy that empowers each person and makes them feel beautiful.

Hannah Nesbitt

Sponsor: Laura Kane

Apparel Designer Statement

Traces of trauma and the over-arching presence of healing now engage in a sacred dance of redemption and hope. In the form of dresses, the blunt, but elegant truth lives within the ceremony of the archetypal initiate. Creating form by sculpting the placement of pleats and style lines, I aim to juxtapose piecing and functionality with a desire to occupy space and time impactfully. I reconstruct chapters of ruin into beautifully laced narratives. This is a return to self. I know it full well.

[Sam Ross](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer, my intrigue lies in the use of structure, style lines, and a deliberate fabric choice. Inspiration comes to me from all different places, and I love channeling the awe of outside wonder into garments that will have people carrying the energy and aesthetics that inspire them on their bodies. Clothing can be evocative in thousands of ways, and that's what I strive for.

[John Sabino](#)

Sponsor: Laura Kane

Apparel Designer Statement

If I were to describe myself as a designer, I would say I am always in a state of learning and bettering myself. I believe that through the acceptance of failure one can find great success. The things in this world that inspire me the most are freedom and the beauty of doing what you love without boundaries. The idea of endless love and endless happiness fuels my being. I believe there is beauty in the simplest things like playing a puzzle game, being with the ones you love, and dancing like nobody's watching.

[Kara Swanson](#)

Sponsor: Laura Kane

Apparel Designer Statement

I am both intrigued and inspired by anything that is unique and avant-garde. I enjoy creating looks that are unexpected through the use of asymmetry. Being a shy person, I like to let my designs speak for my inner personality as a form of self-expression. My use of bright colors and playful silhouettes speak to who I am both personally and as a designer. With my designs, I hope to help be a voice for self-expression to those who also may be quieter, but want their personality to shine through their style.

[Jenna Wooldridge](#)

Sponsor: Laura Kane

Apparel Designer Statement

It starts with an idea. Being able to turn an inspiration from a drawing on paper to a garment out of fabric is what excites me most as a designer..Fashion design is a way for me to express my individual thoughts and ideas and transform them into a physical piece. I hope to one day make an impact in the fashion world and showcase my style and work for the public to see.

[Sammi Young](#)

Sponsor: Laura Kane

Apparel Designer Statement

As a designer, I am largely influenced by edgy street wear. I like to design things that people can wear day to day. I make efforts to design sustainably and with nature itself as inspiration. When designing clothing I aim to make the wearer feel confident and comfortable.

[Anny Zapata Mejias](#)

Sponsor: Laura Kane

Apparel Designer Statement

I design for bold and confident women. My designs are meant to bring a women's confidence out of the box. My designs are inspired by street wear mixed with comfortable and tailored ideas. I design so females like me with multiple styles can feel comfortable about being unique.

[Jordan Zona](#)

Sponsor: Laura Kane

Apparel Designer Statement

Something that has always inspired me is the way I FEEL in a garment I love. You can physically see one's confidence when they are sporting one of their favorite pieces. I believe fit is a big part of fashion, and illusions a garment can give the body. My aim is to portray personality through my pieces, via color/shape/detail.

Fashion Merchandising: Planning, Policies & Implementation

FASH 464 Fashion Merchandising: Planning, Policies, and Implementation (Capstone course)

An analysis of industry standards in a business plan for a model retail business. Concepts included are financial planning, store location, organizational structure, merchandise assortment, and financial structure of the apparel and home furnishings industries. The role of the buyers and managers in policy making is analyzed. Open-to-buy and pricing are calculated and evaluated. Procedures and techniques practiced in assortment, movement of goods, customer service, security, and store policies are reviewed.

Nancy Amankwah, CJ Fraser, Rosalyn Palanukorn, Hassan Rabbani *Sponsor: Virginia Noon*

[HYPE Streetwear™](#)

HYPE Streetwear™ Consignment specializes in men's high fashion streetwear apparel and accessories for the Boston community. The specialty store is located on Newbury Street in Boston, Massachusetts. The company's mission is to increase the accessibility of branded streetwear into the Boston market, where it is not easily attainable. HYPE Streetwear™ includes multiple sustainable components such as the upcycling and recycling of high-end clothing. The vision of HYPE Streetwear™ is to consistently bring high-fashion streetwear to the Boston market. By doing so, HYPE Streetwear™ is redirecting the paths of streetwear from the center of New York to the popular streets of Boston-one resale at a time.

Sarah Shaugnessey, Sam Ravesi, Ashley Mcsweeney *Sponsor: Virginia Noon*

[Branch of Life](#)

Branch of Life is a boutique located at Linden Square in downtown Wellesley, Massachusetts that specializes in sustainable and corporate maternity attire along with out of the office clothing options for relaxation and style. The brand delivers comfortable and affordable clothing for moms-to-be with a price point of \$45-\$200. Branch of Life's mission is to provide sustainable and unique corporate and casual attire for moms to be. We want our customers to feel that the clothes they buy from our store contribute to more than just their closet. In order to achieve that, we integrate an upcycling program within our brand as just one of the many ways to contribute to sustainable fashion. Branch of Life's vision is to make a positive impact on the environment with our upcycling plan. The brand hopes that the small steps taken now will gradually pave the way for a more sustainable and eco-friendly fashion industry.

Fashion Merchandising

Meghan Bell

Sponsor: Virginia Noon

[China's Fashion Industry: A Reflection on Artificial Intelligence \(AI\), Facial Recognition and Contactless Shopping](#)

The purpose of this paper is to discuss observations related to computer technology in China's Fashion Industry. Research was conducted on a 14-day China Fashion Industries Study Tour in January 2020. Observation, journaling, photography and immersion into Chinese culture were the qualitative research methods used to collect data. Results of this study show that China's most common computer technology (both generally and specifically to fashion purchasing) is through facial recognition, contactless shopping and artificial intelligence. Concluding, China's computer technology in the fashion industry is clearly evolving at a high rate. From brick and mortar, online and distribution; China's fashion industry is changing.

Tayah DuBois

Sponsor: Virginia Noon

[China Internship and Covid-19](#)

This presentation discusses the job opportunities I had planned for Spring 2020 in China to fulfill my FASH 496 Internship in Merchandising course. In early January, I was in China traveling with Dr. Virginia Noon and three other students on a China Fashion Industries Study Tour. During our 14-day tour of three major cities Beijing, Shanghai, and Guangzhou there was no discussion or general knowledge of the emerging Covid-19 epidemic and our group remained far from Wuhan, China, the epicenter of the virus. I remained behind in China with a plan to begin internships for two very dynamic fashion companies right after Chinese New Year. My plans changed dramatically with the rapid development and potential spread of the Novel Coronavirus in China. As a result, in late January, I had to leave China and abandon my original plans for the semester.

Christina Kamara

Sponsor: Virginia Noon

[A Closer Look into China's Retail and Fashion Industry](#)

This report will touch upon my January 2020 study tour experience within China, the largest country to export clothing and textiles and its shift to apparel production for the domestic market. This research examines three distinctive branches within this industry, merchandising, marketing, and manufacturing and their contributions to the exponential growth of the market size. Throughout my journey between Beijing, Shanghai, and Guangzhou, a different learning experience presented itself in each city. In addition to visiting these distinct provinces within China, I was able to gain much insight on Chinese history, culture and the apparel industry from our separate tour guides and a very knowledgeable professor. Within my time in China one integral component which added much value to my overall experience was gaining a deep understanding of the connection between culture and fashion.

History

Chase Gensler

Sponsor: Virginia Noon

[Coffee vs Tea: The Invasion of Western Culture in Chinese Youth](#)

When China opened up to the outside world in the 1970s, it allowed businesses to move into a market that had been previously closed off to them. One of these businesses was the coffee industry: coffee was virtually non-existent in China before it was introduced by western businesses. After visiting China, I wondered if coffee in China was beginning to rival the tea industry, and just how widespread it was. I would discover, through my research, that the coffee industry in China easily rivaled that in the United States, despite data sometimes showing otherwise.

Psychology

Lauren Ianni

Sponsor: Kimberly Arditte Hall

[Diagnostic Overshadowing: Potential Biases that Prevent Medical Professionals from Accurately Identifying, Treating, and Conducting Research Related to Traumatic Brain Injury](#)

Previous research has examined how mental illness may influence an individual's presentation of physical injury in medical settings, such as the emergency room (ER). The current project will investigate how the diagnosis of a mental illness specifically impacts an individual's presentation of symptoms, diagnosis, and subsequent treatment of a traumatic brain injury (TBI). Depending on the severity, cognitive symptoms of TBI may include memory or concentration problems, changes in mood, confusion, and slurred speech. These symptoms greatly overlap with or may present as diagnostic criteria for several mental health conditions, such as schizophrenia, depression, and substance intoxication. Due to these similarities, it's possible that physicians may be less likely to accurately or efficiently identify a TBI in an individual with a preexisting diagnosis of mental illness. This literature review will (1) highlight several examples of diagnostic overshadowing (DO), or the misattribution of physical symptoms as symptoms of an existing mental disorder; (2) discuss any factors that may contribute to the prevalence of DO in medical settings; and finally, (3) present suggestions for considering the possibility of DO in TBI research and clinical settings.